

MAURO GIULIANI

# LE ROSSINIANE

*op. 119-124*

per chitarra

*Revisione e diteggiatura di Ruggero Chiesa*

ROSSINIANA N. 1 OP. 119

ROSSINIANA N. 2 OP. 120

ROSSINIANA N. 3 OP. 121

ROSSINIANA N. 4 OP. 122

ROSSINIANA N. 5 OP. 123

ROSSINIANA N. 6 OP. 124



EDIZIONI SUVINI ZERBONI - MILANO

## PREFAZIONE

Mauro Giuliani (Bisceglie, 1781 — Napoli, 1829) iniziò a comporre le sei *Rossiniane* opp. 119-124 quando, nel 1819, ritornò in Italia dopo il lungo periodo di attività trascorso a Vienna. Sua intenzione era di scriverne 12 o 18. Le prime tre furono pubblicate tra gli anni 1821 e 1823, le rimanenti tra il 1824 e il 1827. Nei manoscritti autografi delle opp. 121 e 123, i soli sicuramente autentici che ci sono pervenuti, il titolo è indicato al plurale, *Le Rossiniane*, ma lo stesso Giuliani, in una sua lettera del 1821, si riferisce ad una delle precedenti, forse l'op. 119, chiamandola *Rossiniana*. Ci sembra quindi lecito denominare ciascuna di queste composizioni al singolare. Sempre riguardo il titolo, quello di *Fantaisie* che appare nelle opp. 122 e 123 è certamente dovuto all'iniziativa dell'editore Diabelli.

Le sei *Rossiniane* rappresentano l'esempio più importante nel genere del pot-pourri che può vantare la letteratura classica della chitarra. In esse Giuliani ha inserito temi appartenenti a celebri opere di Rossini facendoli seguire da proprie variazioni, alternandoli con episodi che ricalcano lo stile vocale e strumentale del suo celebre compatriota. Il risultato è uno straordinario affresco di grande immediatezza e inventiva, oltre ad una dimostrazione magistrale di scrittura chitarristica.

Come fonti per la nostra revisione abbiamo consultato le seguenti edizioni, le prime esistenti in ordine cronologico:

LE / ROSSINIANE / per la Chitarra / Composte e Dedicate / A Sua Eccellenza / Il Signor Don Enrico Caetani / Duca di Sermonetta / da / MAU-

RO GIULIANI / 1 parte / Op. 119 / Pubblicate / a Vienna da Artaria e Compag. / N° 2662.

LE / ROSSINIANE / per la Chitarra / Composte e Dedicate / A Sua Eccellenza / Il Signor Don Enrico Caetani / Duca di Sermonetta / da / MAURO GIULIANI / II parte / Op. 120 / Pubblicate / a Vienna da Artaria e Compag. / N° 2718.

LE / ROSSINIANE / per la Chitarra / Composte e Dedicate / A Sua Eccellenza / Il Signor Don Enrico Caetani / Duca di Sermonetta / da / MAURO GIULIANI / 3<sup>a</sup> parte / Op. 121 / Pubblicate / a Vienna da Artaria e Compag. / N° 2769.

Premiere / FANTAISIE / pour la Guitare seule / sur plusieurs motifs de Rossini / COMPOSÉE PAR / MAURO GIULIANI / OEUVRE 122 / .... VIENNE / chez A. DIABELLI et COMP. / N° 1667.

Seconde / FANTAISIE / pour la Guitare seule / sur plusieurs motifs de Rossini / COMPOSÉE PAR / MAURO GIULIANI / OEUVRE 123 / ... VIENNE / chez A. DIABELLI et COMP. / N° 1668.

VI. / ROSSINIANA / per la Chitarra / Composte e Dedicate / A SUA ECCELLENZA / Il Signor Don Enrico Caetani / Duca di Sermonetta / da / MAURO GIULIANI / ... Op. 124 / MILANO. Presso G. Ricordi... N° 2993.

La diteggiatura, assente in tutte le edizioni sopra citate, è stata aggiunta. Abbiamo inoltre modificato alcune volte la scrittura musicale, per meglio individuare certi reali valori di durata dei suoni.

Ruggero Chiesa

## PREFACE

*Mauro Giuliani (Bisceglie, 1781 - Naples, 1829) began composing the six Rossiniane op. 119-124 on his return to Italy in 1819, after a long interval of activity in Vienna. He had intended to write twelve or eighteen pieces. The first three were published between 1821 and 1823, and the remainder between 1824 and 1827. In the autographs of op. 121 and 123, the only manuscripts of unquestionable authenticity that have survived, the title is couched in the plural: Le Rossiniane, but Giuliani himself, in a letter dated 1821, refers to one of the preceding pieces, possibly Op. 119, in the singular, Rossiniana. We therefore feel justified in calling each of the six compositions in the singular. Another note concerning the title: that of Fantaisie, as appears in Op. 122 and 123 is undoubtedly an initiative of the publisher Diabelli.*

*The six Rossiniane represent the most important work in the pot-pourri genre that the guitar literature can boast. Into these pieces Giuliani incorporated themes belonging to famous works by Rossini, followed by variations of his own composition, alternating with episodes that evoke the vocal and instrumental style of his celebrated compatriot. The result is a marvelous fresco of great immediacy and inventiveness, as well as a masterful display of guitar writing.*

*In preparing this revision, we consulted the following sources, the earliest extant editions:*

*LE / ROSSINIANE / per la Chitarra / Composte e Dedicate / A Sua Eccellenza / Il Signor Don Enrico Caetani / Duca di Sermonetta / da / MAURO GIULIANI / 1 parte / Op. 119 / Publicate / a Vienna da Artaria e Compag. / N° 2662.*

*LE / ROSSINIANE / per la Chitarra / Composte e Dedicate / A Sua Eccellenza / Il Signor Don Enrico Caetani / Duca di Sermonetta / da / MAURO GIULIANI / II parte / Op. 120 / Publicate / a Vienna da Artaria e Compag. / N° 2718.*

*LE / ROSSINIANE / per la Chitarra / Composte e Dedicate / A Sua Eccellenza / Il Signor Don Enrico Caetani / Duca di Sermonetta / da / MAURO GIULIANI / 3<sup>a</sup> parte / Op. 121 / Publicate / a Vienna da Artaria e Compag. / N° 2769.*

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*Seconde / FANTAISIE / pour la Guitare seule / sur plusieurs motifs de Rossini / COMPOSÉE PAR / MAURO GIULIANI / OEUVRE 123 / .... VIENNE / chez A. DIABELLI et COMP. / N° 1668.*

*VI. / ROSSINIANA / per la Chitarra / Composte e Dedicate / A SUA ECCELLENZA / Il Signor Don Enrico Caetani / Duca di Sermonetta / da / MAURO GIULIANI / ... Op. 124 / MILANO. Presso G. Ricordi... N° 2993.*

*We have added the fingerings, absent in all the above editions. We have also changed the notation at times, in order to better identify certain real values of duration.*

*Ruggero Chiesa*

## ROSSINIANA N. 1

op. 119

per chitarra

Revisione e diteggiatura di Ruggero Chiesa

## MAURO GIULIANI (1781-1829)

## Introduzione

### Andantino

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef. The first two staves begin with a dynamic of  $p$  (piano). The third staff is labeled 'C.VII' and features a dynamic of  $f$  (forte) at the beginning. The fourth staff is labeled 'C.VII' and includes dynamics of  $p$  and  $[p]$ . The fifth staff features dynamics of  $p$  and  $\circ$ . The sixth staff includes dynamics of  $p$ ,  $sf$ ,  $p$ , and  $\circ$ . The music consists of various note heads, stems, and bar lines, with some notes having horizontal dashes above them. The page is numbered '11' in the bottom right corner.

1 m 1  
m i m i m a m a m a  
mf

m 1 m p 1 m  
C.VII  
m 1 m a m a  
C.VII

C.VII  
C.VII  
m 1 p 1 m  
m p 1 p 1

armonici 8th  
a piacere  
mf a tempo

armonici 8th  
armonici 8th

1/2 V  
armonici 8th  
mf a tempo

armonici 8th  
sf

4

C.IV  
 C.VII  
 a) Orig.

le note di sopra marcate

(c) OTELLO, atto III. Desdemona, scena I:  
 "Asina a più d'un salice"

5

C.III

C.VII

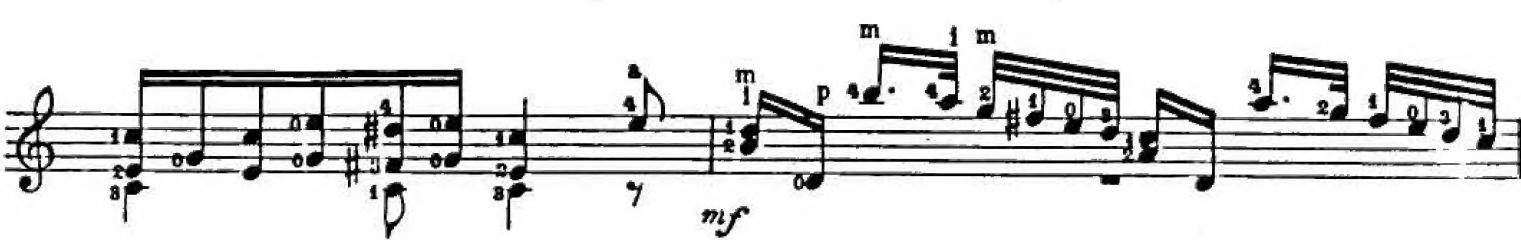
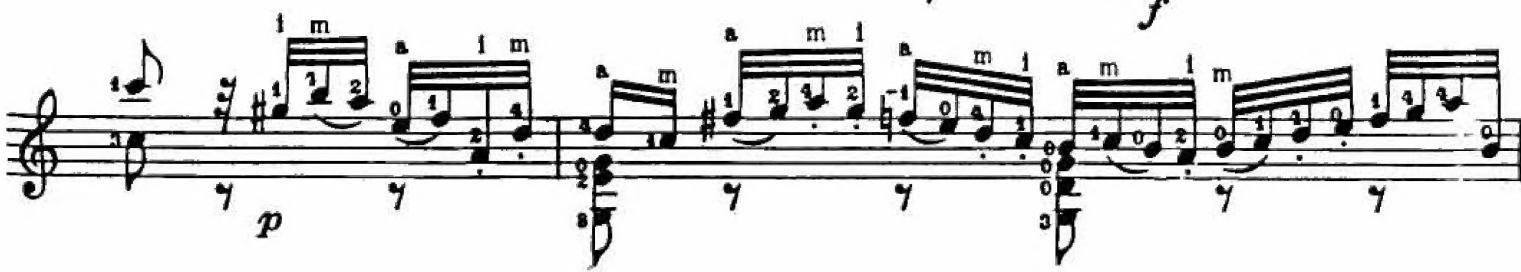
C.VIII



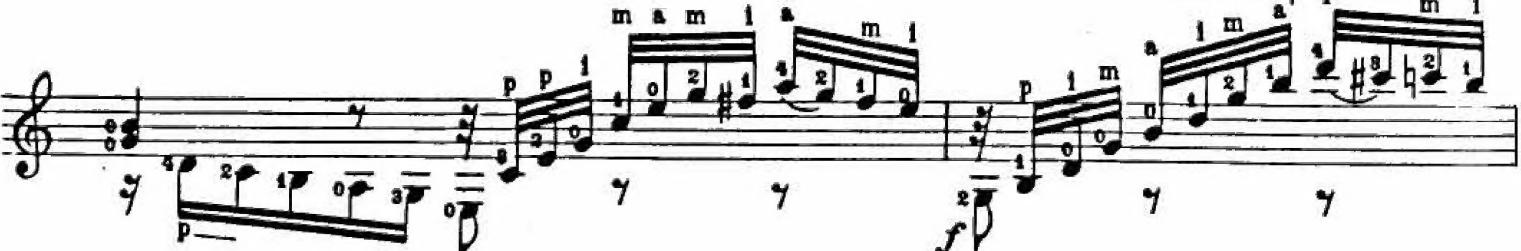
## Andante grazioso



C.III



C.VII



8

*mf* *p* *m 1 m* *1 a m 1*

*p 1 m*

*f* *p* *m 1 m* *1 m 1 m*

*p 1 m*

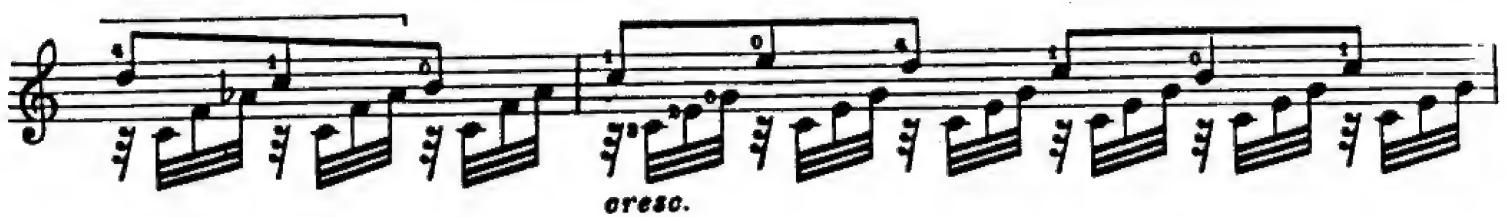
*C. I.* *C. V.* *m p 1 m*

*p*

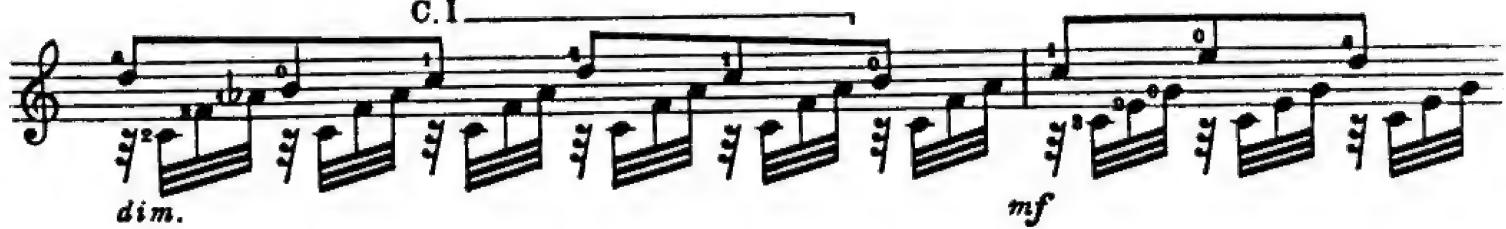
Più mosso

C.V.

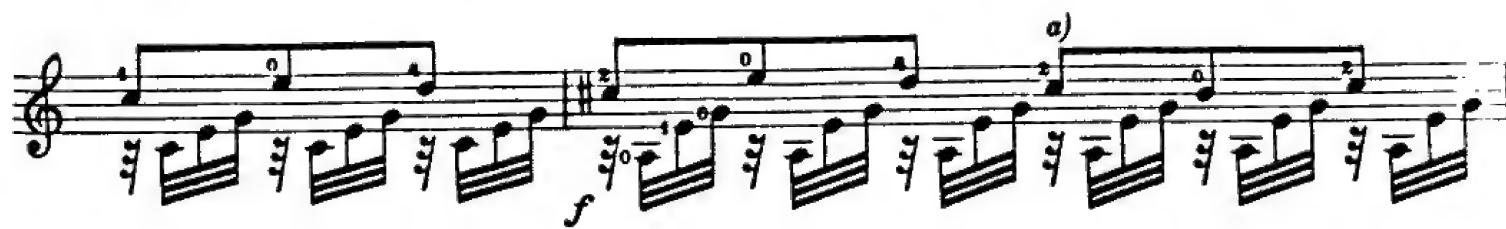
The image shows six staves of musical notation for a solo instrument, possibly a woodwind. The music is written in a treble clef and includes various dynamics (p, f, mf, sf, cresc., dim.), articulations (a, m, i, b), and performance instructions (3/2 III, 3/2 VII, C.I., C.V.). The notation uses a mix of standard musical symbols and unique markings, such as the circled '2' and circled '3' in the third staff. The music is divided into sections by measure lines and includes a 'dim.' instruction at the end of the sixth staff.



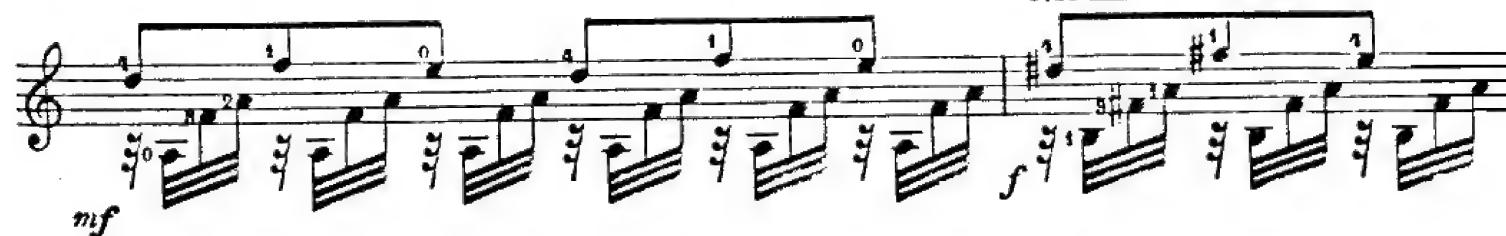
C. I



a)

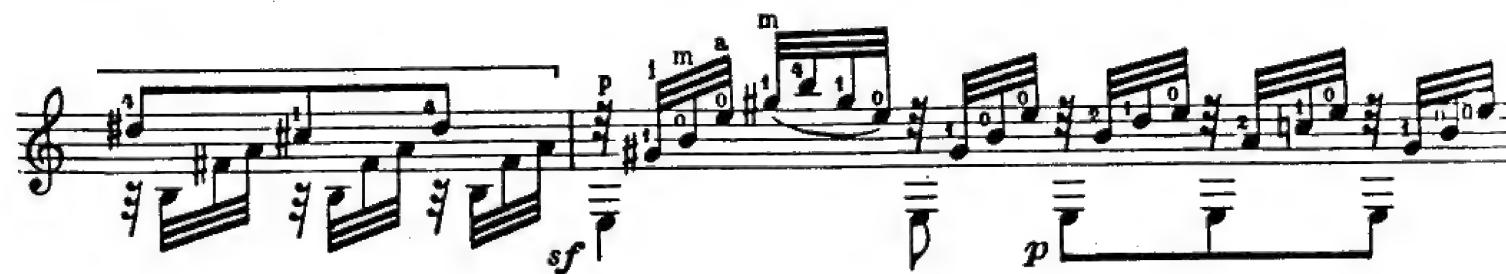


C. II



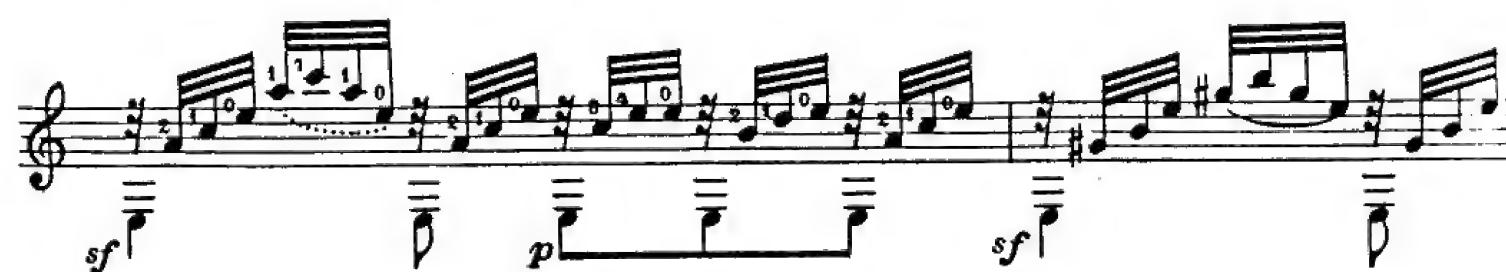
m

a



m

a



m

a



a) Orig.

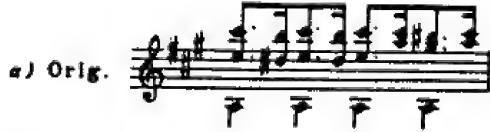




Maestoso

a)

(• L'ITALIANA IN ALGERI, atto I. Duetto Taddeo e Isabella, scena V: "Ai capricci della sorte".



Sheet music for a solo instrument, likely flute or oboe, featuring six staves of music. The music is in G major (two sharps) and consists of six measures per staff. The dynamics and performance instructions include:

- Measure 1:** Dynamics: ***f***, ***p***. Articulation: **sf** (staccato forte), **p** (pianissimo).
- Measure 2:** Dynamics: ***p***. Articulation: **p**.
- Measure 3:** Dynamics: ***mf***. Articulation: **sf** (staccato forte), **p**.
- Measure 4:** Dynamics: ***p***. Articulation: **p**.
- Measure 5:** Dynamics: ***p***. Articulation: **p**.
- Measure 6:** Dynamics: ***p***. Articulation: **p**.

The music includes various slurs, grace notes, and dynamic markings such as **f**, **p**, **mf**, **sf**, and **p**. The notation is typical of classical music, with measures separated by vertical bar lines and measures grouped by brace lines.

mf

p

*cresc.*

*poco*

*po* ----- *oo*

*diminuendo* *e* *slargandosi* *a* *poco* *a* *poco*

## Moderato

*p*

*sf*

*m*

*sf*

*a* *m* *1* *m* *1* *m* *1* *m* *1* *m* *1* *m* *1* *m*

*p*

*sf*

*m*

*p* *1* *p* *1*

Più mosso

The image shows a page of sheet music for a solo instrument, possibly a piano. It consists of six staves of music. The first two staves are in common time (indicated by 'C.II') and feature eighth-note patterns. The third staff is in common time (labeled 'Tempo I.') and shows a melodic line with eighth and sixteenth notes. The fourth, fifth, and sixth staves are in common time (labeled 'C.III') and show eighth-note patterns. Various dynamics are indicated throughout, including forte (f), piano (p), and sforzando (sf). The music is written in a standard musical notation with a treble clef and a key signature of one sharp.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

*f*

*mf*

*V*

*II*

*p*

*sf*

*p*



Sheet music for a solo instrument, likely trumpet, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The notation includes various note heads, stems, and bar lines. Dynamics and performance instructions are included in parentheses below the staff:

- Staff 1: (sf) (p) (sf)
- Staff 2: (sf)
- Staff 3: (sf)
- Staff 4: (sf)
- Staff 5: (pp)
- Staff 6: (sf)

Measure 1: (sf) (p) (sf)

Measure 2: (sf)

Measure 3: (sf)

Measure 4: (sf)

Measure 5: (pp)

Measure 6: (sf)

## Allegro vivace





Sheet music for a solo instrument, likely a harp, featuring six staves of music. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The music includes various dynamics (e.g., *sf*, *p*, *mf*, *ff*, *z*, *z* with a circled 5), fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, *i*, *m*, *z* with a circled 8), and performance instructions (e.g., *C.III*, *C.VI*, *C.III*, *C.VIII*, *i*, *a*, *m*, *z*, *z* with a circled 5, *z* with a circled 8). The music is divided into measures by vertical bar lines and measures by horizontal bar lines.

Sheet music for piano, page 10, measures 8-10. The music is in 3/4 time, key of G major. The left hand plays a sustained note with a dynamic of p. The right hand plays a melodic line with various dynamics (p, i, m) and grace notes. Measure 8: 1st ending. Measure 9: 2nd ending. Measure 10: 3rd ending. The ending is labeled 'C.III'.

A musical score for a single melodic line, likely for a woodwind instrument. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The lyrics 'a m i m' are written above the notes. The bottom staff is in common time and has a key signature of one sharp (F#). The lyrics 'i a m' are written above the notes. Performance markings include 'sf' (sforzando) under the first and third measures of the bottom staff. The music features eighth and sixteenth note patterns, with some notes grouped by vertical lines and others by horizontal dashes.

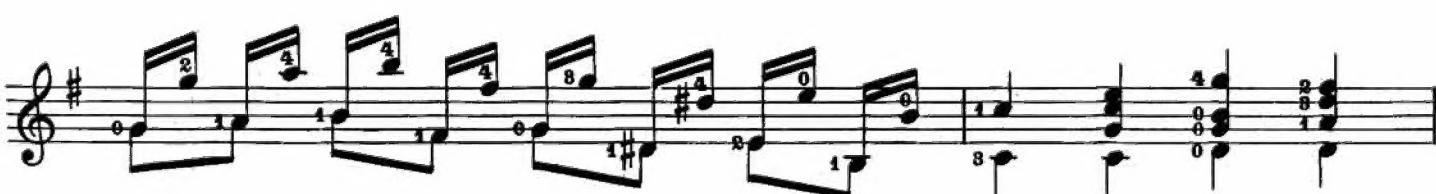
C.II

10

## C.III



## 1/2VII



Sheet music for a solo instrument, likely a recorder or flute, featuring six staves of music. The music is in common time (indicated by '1') and consists of six measures. The key signature is one sharp (F#). The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns grouped together. Measure 1: The first measure starts with a sixteenth-note pattern (F#-G-A-G) followed by eighth notes (F#-G-A-G) and sixteenth-note patterns (F#-G-A-G, F#-G-A-G). Measure 2: The second measure starts with a sixteenth-note pattern (F#-G-A-G) followed by eighth notes (F#-G-A-G) and sixteenth-note patterns (F#-G-A-G, F#-G-A-G). Measure 3: The third measure starts with a sixteenth-note pattern (F#-G-A-G) followed by eighth notes (F#-G-A-G) and sixteenth-note patterns (F#-G-A-G, F#-G-A-G). Measure 4: The fourth measure starts with a sixteenth-note pattern (F#-G-A-G) followed by eighth notes (F#-G-A-G) and sixteenth-note patterns (F#-G-A-G, F#-G-A-G). Measure 5: The fifth measure starts with a sixteenth-note pattern (F#-G-A-G) followed by eighth notes (F#-G-A-G) and sixteenth-note patterns (F#-G-A-G, F#-G-A-G). Measure 6: The sixth measure starts with a sixteenth-note pattern (F#-G-A-G) followed by eighth notes (F#-G-A-G) and sixteenth-note patterns (F#-G-A-G, F#-G-A-G).